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# Artists of Abraham Lincoln portraits

Gustav Kruell

Excerpts from newspapers and other  
sources

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489 Fifth Avenue,  
NEW YORK.

KRUELL'S LINCOLN.

We have just received a proof of the latest in the remarkable series of portraits on wood by G. Kruell from time to time commended in these columns - Abraham Lincoln. It is issued in conjunction with the limited editions of the Darwins, Garrison, Phillips, Asa Gray and Godkin by the same engraver. The block is somewhat larger than its predecessors, measuring  $8\frac{1}{4}$  x  $10\frac{1}{4}$  inches. This extraordinary print of Lincoln is, we do not hesitate to say destined to be the historic likeness of the first president of our free republic. It is based upon the same portrait which Rajon etched in an unsatisfactory way a little before his death and which St. Gauden used in modelling the bust of the sculptured Lincoln - that in Chicago. But Mr. Kruell has wrought into it the contemporary life-mask, and has invested the whole with that interpretation of character which distinguishes his portraits from those of any other artist. It is easy to say of the result that it will efface any portrait of Lincoln in black and white, hitherto produced, that may be placed beside it; but it is hard to describe in words the refinement and breadth of treatment, sureness of aim, harmony of modelling and chiar-oscuro, realism in the essential traits of physiognomy and legendary ideality of expression and sentiment, which nothing has yet approached. The quality of the portrait is not only masterly but old-masterly; and as for the technique, it is a surprising advance even on the incomparable series enumerated above. It is a definitive challenge by the head of the new school of American wood-engraving to show cause why in the estimation of connoisseurs and in commercial value, the most popular medium of pictorial art should not also be the most sought after in its highest achievements. (From the N.Y. Evening Post of Mar. 26, 1891)

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220

# CLAY


WITH ILLUSTRATIONS



VOLUME XXXIII JANUARY - JUNE



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ing following of Thomas Bewick, a careful study of his methods which Anderson interprets freely and develops in the cutting of larger blocks than Bewick generally employed, and some most barbarous or, if you please, most childish designs are also engraved by him in a masterly way. There is one here of Balaam and his Ass stopped by the Angel which, as a design, is trivial indeed, but if the student will note how Anderson has rendered it in black and white he will be surprised at the resolute firmness of his adherence to strict wood-engraving methods, and this in the most benighted time of the early nineteenth century.

The peculiar work of the new school was then twofold: it consisted in the selecting of artistic material admirable in itself and perfectly well adapted to reproduction by wood-engraving, and of the engraved work itself, done with uncompromising truthfulness of method, and sometimes with an even excessive exactitude of reproduction, the very brush marks of an oil painting given in almost deceptive copying of the physical, rather than their artistic, weight and consequence. All this fidelity was of importance as training; the work of copying was the right introduction to that of the designer, every engraving showing to the artist methods of gaining more depth of shade, more richness of color, more delicacy of gradation, more beauty of the combination of lighter and darker grays mingled and graded one into another.

And now let it be admitted that the work of the "painter-engraver" is very different in artistic character from that of the faithful translator. Let it be admitted, also, that it is higher in artistic rank. Those limitations once stated hardly need to be forced on our notice, because each kind of art is so noble in itself. See Cole interpreting a Paul Veronese, would you not say: A loving student of Nature at work upon a study of sky and mountain? What are inasses of colored light and shade but the one object of the artist's study, in either case? And what has he to do, in either case, but to express them as best he can in gray shade and white or pale gray light?

As is usual in such cases, the new school when it is examined minutely does not differ inch by inch so radically from the best work of the old school as one might suppose. The triumphant march of a new art is never with-

out reminiscences of the step that had been learned, and of the music that had set the time for the now disregarded processions of the past. The splendid glow and profundity of Kruell's portrait of William Hunt, the painter; the gentle and subdued harmonies of Frank French's engraving from the picture by F. D. Millet, a Greek girl tying her sandal; the indescribable harmony, like that of a mezzotint by Turner's own hand, of Elbridge Kingsley's landscape, the large oblong one with a river running slowly between low banks covered with trees and with a black boat on the extreme right (known as the Split Block), are all the result of such devotion to the wood-block and to the right use of the tools which carve its surfaces. You have a worthy subject to begin with; you try to render some part of its beauty or its significance upon a medium which is notoriously limited in certain directions, you submit to those limitations like a sensible workman and you find that they yield insensibly here and there; your instincts as an artist in black and white guide your skilled and constantly more skilful hand, and without knowing it, until after a while you produce one of the admirable compositions alluded to or something of correlative importance. You find your right path. Each artist is led by that which he cannot altogether control to do the work which lends itself the most perfectly to his habit of mind and his turn of hand.

Thomas Johnson may be thought to succeed best in his handling of portraits made after photographs. Gustave Kruell has also engraved many portraits from photographs, but he has also made many charcoal studies of heads, having all the character of lifelike portrait work, and it is his familiarity with such work as this that has aided in the preparation of his well-known portraits, the well-known large ones of Lincoln, Garrison, Phillips, Darwin, and the almost equally well-known blocks of smaller size but still large—eight inches high—one of the most remarkable of which is the portrait of Godkin.

Henry Wolf seems to excel nearly all the men of his school in his painter-like faculty of relieving figure upon figure in even a large composition, and doing this without ever losing that flatness which is altogether becoming to the wood-engraving—without destroying the charm of light and shade for the sake of rotundity or projection or of realistic semblance of actual relief. One remembers the



## DEATH LIST OF A DAY.

Gustav Kruell.

Announcement was made yesterday of the death of Gustav Kruell, the wood engraver, at San Luis Obispo, Cal. Although born in Germany, Mr. Kruell was an American in the sense of his art. In Germany, at the time of his youth, the art he represented was dull and lifeless. After serving as an apprentice for several years and establishing a reputation as such, he decided to come to America. Here he received employment with some illustrated periodicals.

Through the distribution of the products of his art Kruell became well known, and in 1881 he organized the American Wood Engravers' Society, of which he became President. He exhibited the first of his remarkable patriotic portraits in 1890. These included two portraits of Darwin and one of William Lloyd Garrison.

His portrait of Lincoln, which is considered by many the finest of the great Emancipator, appeared in 1891. Some of his portraits were published several years ago under the title of "A Portfolio of National Portraits."

**The New York Times**

Published: January 4, 1907

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KREUTZBERG, MARGUERITE G.

Painter. Born Elgin, Ill., Sept. 14, 1880. Pupil of W. P. Henderson. Member: Chicago AC. Award: Butler Purchase Prize, AIC, 1923. Work: "A Little Venus of the Steppes," Chicago Public Schools; mural decoration in public school, Lake Bluff, Ill. Address in 1929, Graham Ave., Bethlehem, Pa.

KRIMMEL, JOHN LEWIS.

Portrait and genre painter. Born in 1789 in Mutenberg, Germany. He came to this country in 1810 to join his brother who was a merchant of Philadelphia. Disliking trade, he continued the course he had begun in Germany, and painted small portraits. In 1812, he exhibited at the Penna. Academy of Fine Arts a picture of Centre Square, Philadelphia, containing numerous small figures, and painted many other works of like character, two of which are owned by the Penna. Academy. He was President of the Society of American Artists. He drowned in Wissahickon Creek, Philadelphia, on July 15, 1821.

KRIZE, EMILIE M.

Painter. Born Luzerne, Pa, in 1918. Studied: Maryland Institute; Penn. Academy of Fine Arts; Johns Hopkins Univ.; Norfolk Division of William and Mary College; and with Maroger. Award: Traveling scholarship, Maryland Institute. Collections: Planters Nut and Chocolate Company Club; Norfolk Naval Shipyard Library; State House, Annapolis, Maryland.

KROLL, LEON.

Painter and teacher. Born New York, Dec. 6, 1884. Pupil of ASL of NY and NAD; Laurens in Paris. Instructor at NAD, 1911-18. Member: NA 1927; NAC (life); S. Indp. A.; New Soc. Etchers; New Soc. A.; Phila. AC.; New York Soc. of Etchers; Boston AC. Awards: Porter prize, Salma. C., 1914; bronze medal, P.-P. Exp., San F., 1915; Logan prize AIC, 1919; Purchase prize AIC, 1919; first prize, Wilmington SFA, 1921; Clarke prize, NAD, 1921; first Altman prize, NAD, 1922; Potter Palmer gold medal and \$1,000 AIC, 1924; hon. mention Inter. Exhib.

Carnegie Inst., 1925; Temple gold medal, PFA, 1927. Work: "A

Baasue Landscape," Pennsylvania Academy of Fine Arts, Philadelphia; "North River Front," "Leo Ornstein at the Piano," Art Institute of Chicago; "In the Country," Detroit Institute; "Broadway and 42nd St.," Harrison Gallery, Los Angeles Museum; "Sleep," St. Louis Museum; "Study for Sleep," and "Central Park, Winter," Cleveland Museum; drawings, Metropolitan Museum, New York; four drawings, Art Inst. of Chicago. Visiting critic, Maryland Inst., 1919-23; Art Inst. of Chicago, 1924-25. Died in 1914. Address in 1929, care W. S. Budworth and Son, 424 West 5th St., New York, NY.

KRONBERG, LOUIS.

Painter and teacher. Born Boston, Mass., Dec. 20, 1872. Pupil of Museum of Fine Arts, Boston; ASL of NY; Julian Academy under Benjamin Constant, Laurens and Collin in Paris. Member: Boston AC; Boston GA; Copley S.; Salma. C.; Assoc. Salon Nat.; AMCS; NYMOC; Boston SWCP. Awards: Longfellow traveling scholarship, Boston Museum, 1894-97; silver medal, P.-P. Exp., San F., 1915; Shaw prize, Salmagundi Club, 1919. Work: "Pink Sash," Metropolitan Museum, New York; "Behind the Footlights," Pennsylvania Academy of the Fine Arts, Philadelphia; "Ballet Girl Preparing for the Dance," Boston Museum of Fine Arts; "Oriental Dancer," Herron Art Institute, Indianapolis; "Ballet Girl in White," "La Guitana," "At the Window," and others, Gardner collection, Boston, Mass.; "The Ballet Girl," Butler Art Inst., Youngstown, Ohio; "Spanish Dance," Albright Art Gallery, Buffalo; "Ballet Girl," San Diego Fine Arts Gallery. Died in 1964. Address in 1929, Salmagundi Club, 47 Fifth Ave., New York, NY; care of Boston Art Club, Newbury and Dartmouth Sts., Boston, Mass.

KRUELL, GUSTAVE.

Wood engraver. Born in Germany, in 1843. He organized the American Wood Engravers' Society, of which he was president. He received many honorable mentions and medals for

his work. His engraved portraits include those of Darwin, Wm. Lloyd Garrison and Lincoln. He published a Portfolio of National Portraits. He died in California in 1907. (See "History of Wood Engraving," by W. J. Linton.)

KRUGER, LOUISE.

Sculptor and designer. Born in Los Angeles, CA in 1924. Studied: Scripps College, CA; ASL; and with Capt. Sundquist, shipbuilder; F. Gastini, Pistoia, Italy; Chief Opoku Dymfour, Kumasi, Ghana. Collections: MOMA; NY Lib. Print Coll.; Mod. Mus.; Sao Paulo; Brooklyn Mus. Exhib.: Met. Mus.; Whitney; MOMA; AIC; Kunsthaus, Zurich. Works in wood, bronze, lives in NYC.

KRUPP, LOUIS.

Painter and designer. Born in Miesbach, West Germany, Nov. 26, 1888; US citizen. Study: Art Inst. of Chicago; ASL, with Wellington J. Reynolds, Karl Buehr, Charles Schroeder, Elmer Forsberg, George B. Bridgman. Work: Inst. Zacatecano Bellas Artes, Mex. Exhib.: El Paso Art Mus.; Am. APL Grand Nat'l. Awards: Hon. Mention, Art Inst. of Chicago; 1st prize, El Paso Art Assn. Mem.: Am. APL; El Paso Art Assn.; Nat'l. Soc. Arts & Letters; others. Media: Oil, watercolor, charcoal. Address in 1976, El Paso, TX.

KRYZANOVSKY, SARI.

Painter. Born Lexington, KY. Pupil of Roman Kryzanovsky. Award: First water color prize, Detroit Inst. of Art, 1925. Address in 1929, 2156 East Jefferson Ave., Detroit, Mich.

KRIMMEL, CORNELIA A.

Painter, sculptor and teacher. Born Glasgow, Howard Co., MO. Pupil of St. Louis School of Fine Arts, under John Fry and E. Mierpl. Member: St. Louis AC. Address in 1929, Pritchett College, Glasgow, MO. Died in 1937.

KUHN, G. EDWARD.

Painter, writer and lecturer. Born Woodville, Ohio, Sept 26, 1882. Pupil of PFA; AIC. Studied abroad. Represented in Public

Museum, Oshkosh, Wis. Specialty, altar paintings for churches and landscape. Address in 1929, 107 West First St., Oil City, Pa.

KUHN, HARRY P(HILLIP).

Painter and craftsman. Born Zurich, Switzerland, Nov. 27, 1862. Award: Gold medal, Louisiana Purchase Exp., St. Louis, 1904. Address in 1929, Colt Bldg., Paterson, NJ; summer, Wheelerville, Pa.

KUHN, ROBERT J.

Sculptor. Exhibited at National Academy of Design, 1925. Address in 1929, Richmond Hill, NY.

KUHN, WALT.

Painter. Born Oct. 27, 1880, in NYC. Exhibited in Philadelphia, 1921, at "Exhibition of Paintings Showing the Later Tendencies in Art," Penna. Academy of Fine Arts. Address in 1926, 11 East 13th St., New York City. Studied abroad and taught at ASL and NY School of Art. Died July 13, 1949 in NYC.

KUMM, MARGUERITE ELIZABETH.

Painter, engraver, and etcher. Born in Redwood Falls, MN. Studied: Minneapolis School of Art; Corcoran Art School; and with Cameron Booth, Richard Lahey, Anthony Angarola. Awards: Society of American Graphic Artists, 1943; Library of Congress, 1951; International award, in Decorator Designer, NY, 1926. Collections: Library of Congress; Boston Museum of Fine Arts; Valentine Museum; Virginia Museum of Fine Arts; Oregon State College; Society of American Graphic Artists; Wash. County Museum of Fine Arts; Hagerstown, Maryland; Witte Memorial Museum; Penn. State Univ.; Metropolitan Museum of Art; Smithsonian Institute; Mint Museum of Art; Butler Art Institute; Lowry Hill Children's Clinic, Minneapolis, MN. Address in 1980, 212 Noland St., Falls Church, VA.

KUMME, WALTER (HERMAN).

Painter and teacher. Born Philadelphia, Pa, Dec. 16, 1895. Pupil of PFA. Member: Fellowship PFA; T. Square C.; Wilmington SFA. Award: Cresson traveling



# Lincoln from a wood engraving by Kruell

Photograph by Samuel M. Fassett of an engraving of Abraham Lincoln by Gustave Kruell, done in 1884.

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Format:	Digital Collection Online
Language:	English
Publication/creation:	1884
Creators and contributors:	Kruell, Gustave (creator) Fassett, S. M. (Samuel Montague) (photographer)
Description:	1 photograph; 25.3 x 16.1 cm. reformatted digital
Call Number:	M2k.2
Subjects:	Portraits
Genre:	Photographs
Collection:	Lincoln Graphics
More Information:	Overview Description Document Map



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